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**KEYNOTES
SERIES
OF NOVELS AND
SHORT STORIES**

**TWENTY-ONE DESIGNS BY
AUBREY BEARDSLEY**

WITH PRESS NOTICES

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back of the cover.—PUNCH*

**LONDON: JOHN LANE
1896**



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SHORT STORIES

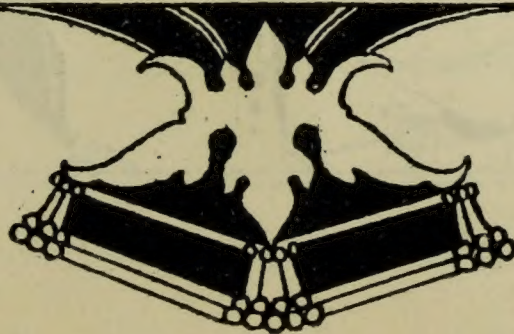
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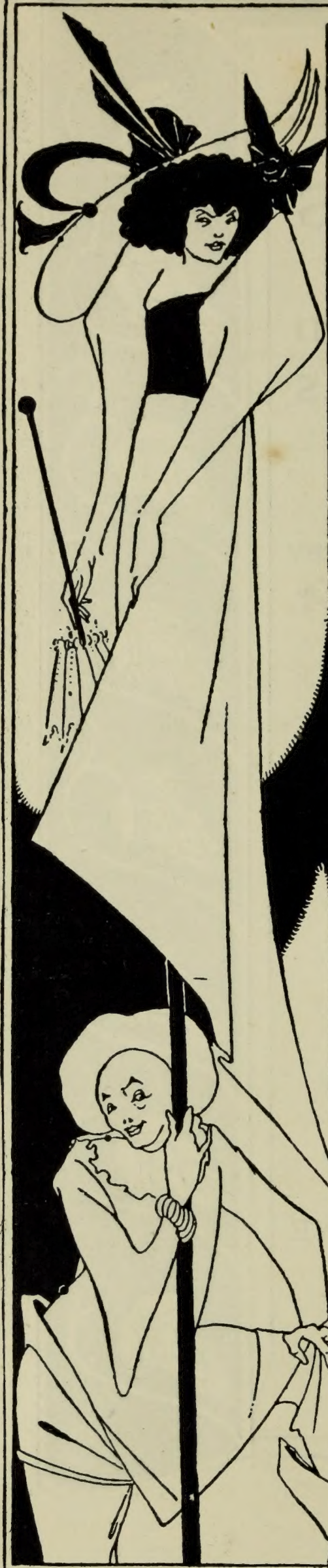
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1896





Keynotes

by

George Egerton

London : John Lane

Boston : Roberts Brothers

1895



KEYNOTES

'This is a collection of eight of the prettiest short stories that have appeared for many a day. They turn for the most part on feminine traits of character; in fact, the book is a little psychological study of woman under various circumstances. The characters are so admirably drawn, and the scenes and landscapes are described with so much and so rare vividness, that one cannot help being almost spell-bound by their perusal.'—*St. James's Gazette*.

'A rich, passionate temperament vibrates through every line. . . . We have met nothing so lovely in its tenderness since Mr. Kipling's "Without Benefit of Clergy."—*Daily Chronicle*.

'From any one who cares more for truth than for orthodox mummary, and for the real flood of the human heart than for the tepid negus which stirs the veins of respectability, this little book deserves a hearty welcome.'—*Sketch*.

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'Not since the "Story of an African Farm" was written has any woman delivered herself of so strong, so forcible a book.'—*Queen*.

'Every line of the book gives the impression that here some woman has crystallised her life's drama; has written down her soul upon the page.'—*Review of Reviews*.

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'A work of genius. There is upon the whole thing a stamp of downright inevitableness as of things which must be written, and written exactly in that way.'—*Speaker*.

'It is not a book for babes and sucklings, since it cuts deep into rather dangerous soil; but it is refined and skilful . . . strikes a very true and touching note of pathos.'—*Westminster Gazette*.

The
Dancing
Faun

by
Florence
Farr

London
John Lane
—
Roberts Brothers
Boston
1896



THE DANCING FAUN

‘There is a lurid power in the very unreality of the story. One does not quite understand how Lady Geraldine worked herself up to shooting her lover, but when she has done it, the description of what passes through her mind is magnificent.’—*Athenæum*.

‘As a work of art the book has the merit of brevity and smart writing; while the *dénouement* is skilfully prepared and comes as a surprise. If the book had been intended as a satire on the “new woman” sort of literature, it would have been most brilliant; but assuming it to be written in earnest, we can heartily praise the form of its construction without agreeing with the sentiments expressed.’—*St. James’s Gazette*.

‘Written by an obviously clever woman.’—*Black and White*.

‘Miss Farr has talent. “The Dancing Faun” contains writing that is distinctively good. Doubtless it is only a prelude to something much stronger.’—*Academy*.

‘The book is extremely clever and some of the situations very striking, while there are sketches of character which really live. The final *dénouement* might at first sight be thought impossible, but the effect on those who take part in it is so free of exaggeration, that we can almost imagine that such people are in our midst.’—*Guardian*.

‘Shows considerable power and aptitude.’—*Saturday Review*.

‘No one can deny its freshness and wit. Indeed there are things in it here and there which John Oliver Hobbes herself might have signed without loss of reputation.’—*Woman*.

‘Full of bright paradox, and paradox which is no mere topsyturvy play upon words, but the product of serious thinking upon life. One of the cleverest of recent novels.’—*Star*.

‘We welcome the light and merry pen of Miss Farr as one of the deftest that has been wielded in the style of to-day. She has written the cleverest and the most cynical sensation story of the season.’—*Liverpool Daily Post*.

‘Slight as it is, the story is, in its way, strong.’—*Literary World*.

‘It is full of epigrammatic effects, and it has a certain thread of pathos calculated to win our sympathy.’—*Queen*.

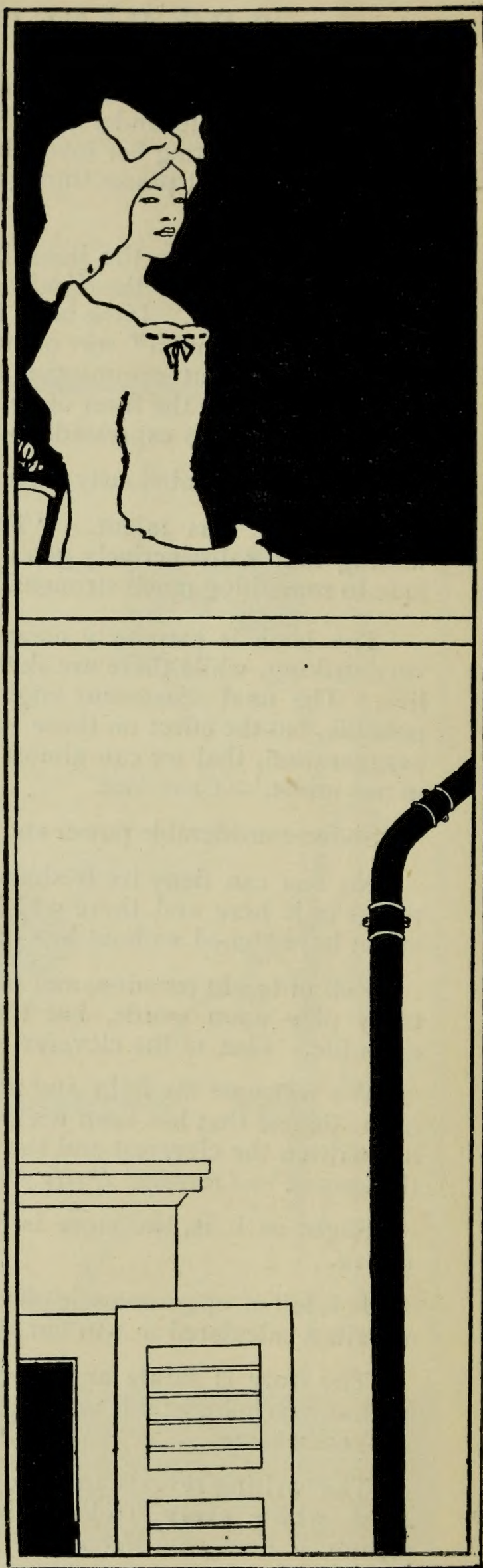
‘The story is subtle and psychological after the fashion of modern psychology; it is undeniably clever and smartly written.’—*Gentlewoman*.

‘The writing reveals in almost every sentence the cultured artist whose every stroke adds strength and beauty to the picture.’—*Liverpool Mercury*.

Poor Folk

translated
from
the Russian
of
F. Dostoievsky
by
Lena Milman
with an
Introduction
by
George Moore

London
John Lane
—
Roberts Brothers
Boston
1896



POOR FOLK

‘A most impressive and characteristic specimen of Russian fiction. Those to whom Russia is a sealed book will be duly grateful to the translator (who has acquitted herself excellently), to Mr. Moore, and to the publisher for this presentment of Dostoievsky’s remarkable novel.’—*Times*.

‘The book is cleverly translated. “Poor Folk” gains in reality and pathos by the very means that in less skilful hands would be tedious and commonplace.’—*Spectator*.

‘A charming story of the love of a Charles Lamb kind of old bachelor for a young work-girl. Full of quiet humour and still more full of the *lachrymæ rerum*.’—*Star*.

‘Scenes of poignant realism, described with so admirable a blending of humour and pathos that they haunt the memory.’—*Daily News*.

‘The book is one of great pathos and absorbing interest. Miss Milman has given us an admirable version of it which will commend itself to every one who cares for good literature.’—*Glasgow Herald*.

‘These things seem small, but in the hands of Dostoievsky they make a work of genius.’—*Black and White*.

‘One of the most pathetic things in all literature, heart-rending just because its tragedy is so repressed.’—*Bookman*.

‘A book to be read for the merits of its execution. The translator by the way has turned it into excellent English.’—*Pall Mall Gazette*.

‘The narrative vibrates with feeling, and these few unstudied letters convey to us a cry from the depths of a famished human soul. As far as we can judge the English rendering, though simple, retains that ring of emotion which must distinguish the original.’—*Westminster Review*.

‘One of the most striking studies in plain and simple realism which was ever written.’—*Daily Telegraph*.

‘A triumph of realistic art—a masterpiece of a great writer.’—*Morning Post*.

‘Dostoievsky’s novel has met with that rare advantage, a really good translator.’—*Queen*.

‘“Poor Folk” Englished does not read like a translation—indubitably a masterpiece.’—*Literary World*.

‘Told with a gradually deepening intensity and force, a pathetic truthfulness which lives in the memory.’—*Leeds Mercury*.

‘What Charles Dickens in his attempts to reproduce the sentiment and pathos of the humble deceived himself, and others, into thinking that he did, that Fedor Dostoievsky actually does.’—*Manchester Guardian*.



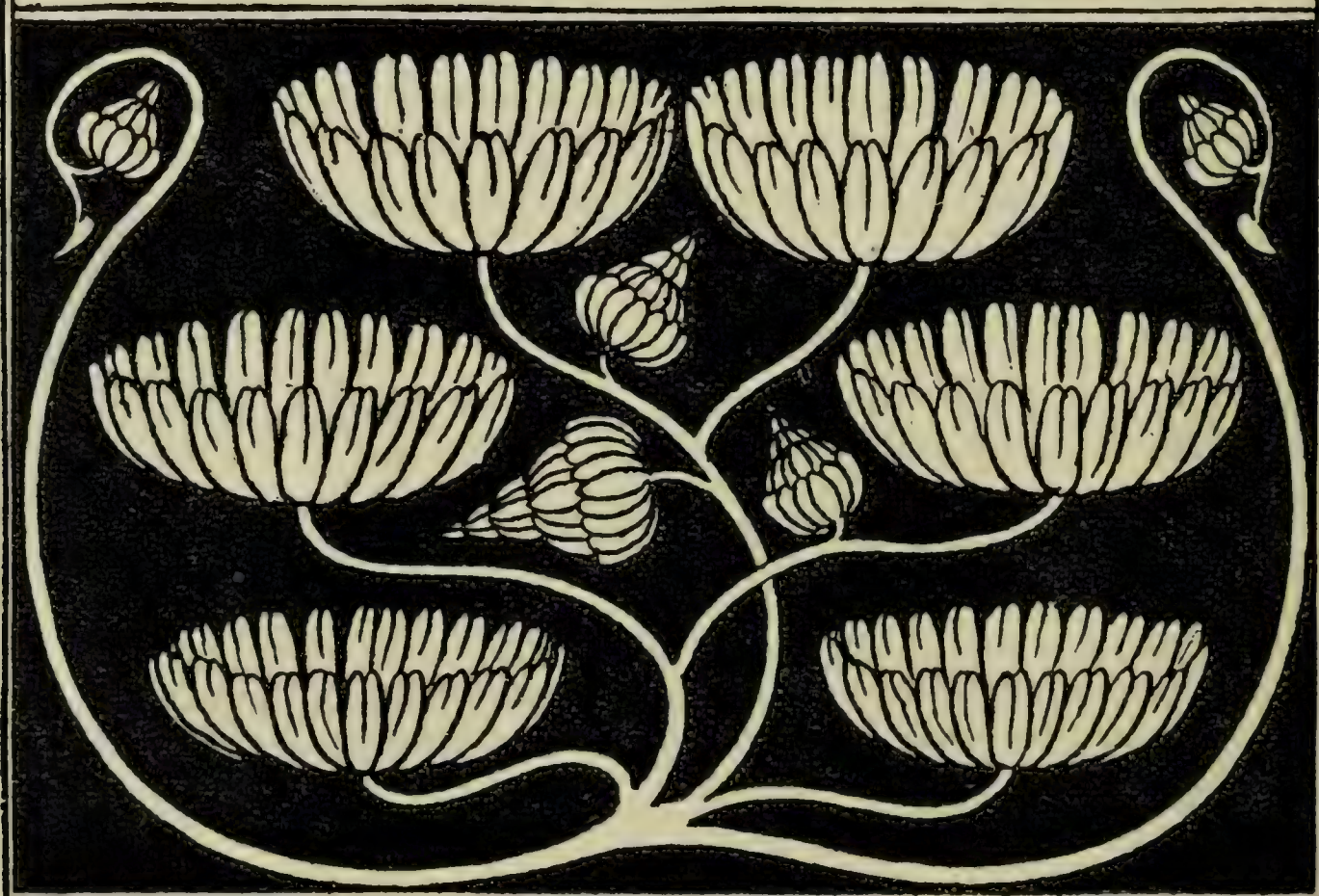
A CHILD OF THE AGE
BY FRANCIS ADAMS

*Stirb und werde !
Denn so lang du das nicht hast,
Bist du nur ein trüber Gast
Auf der dunkeln Erde.*

GOETHE.

LONDON : JOHN LANE, VIGO ST.

BOSTON : ROBERTS BROS., 1894



A CHILD OF THE AGE

‘The book is packed with vivid interests of all kinds, passages of noble reflection and beautiful, passionate writing. It is rarely that a novelist is able to suffuse his story with the first rosy purity of passion as Mr. Adams has done in this book, the tragic end of which is one of the most moving things to be found in recent fiction.’—*Realm*.

‘In “A Child of the Age” there is prevalent power, there is frequent beauty, but its main charm lies in its revelation of a personality which, if not always winning, is certainly always fascinating and impressive.’—*Daily Chronicle*.

‘English or foreign, there is no work amongst those now before me which is so original as that of the late Francis Adams. “A Child of the Age” is original, moving, often fascinating.’—*Academy*.

‘It comes recognisably near to great excellence. There is a love episode in this book which is certainly fine. Clearly conceived and expressed with point.’—*Pall Mall Gazette*.


‘Those whose actual experience or natural intuition will enable them to see beneath the mere narrative, will appreciate the perfect art with which a boy of nineteen—this was the author’s age when the book was written—has treated one of the most delicate subjects on which a man can write—the history of his own innermost feelings.’—*Weekly Sun*.

‘The love incident is exquisite and exquisitely told. “Rosy” lives; her emotions stir us. Wonderfully suggested in several parts of the work is the severe irony of nature before profound human suffering. But the charm of the book is the analysis of mental torture, of interesting remorse, of the despair of one to whom the future is without light. One is grateful for the artistic revelation of the sweet wormwood of pain.’—*Saturday Review*.

‘Only a man of big talent could have produced it.’—*Literary World*.

‘It is a remarkable work—as a pathological study almost unsurpassed. It produces the impression of a photograph from life, so vividly realistic is the treatment. To this result the author’s style, with its fidelity of microscopic detail, doubtless contributes.’—*Evening Traveller, U.S.A.*

‘The story by Francis Adams is one to read slowly, and then to read a second time. It is powerfully written, full of strong suggestion, unlike, in fact, anything we have recently read. What he would have done in the way of literary creation, had he lived, is, of course, only a matter of conjecture. What he did we have before us in this remarkable book.’—*Boston Advertiser, U.S.A.*



The Great God Pan and The Inmost Light

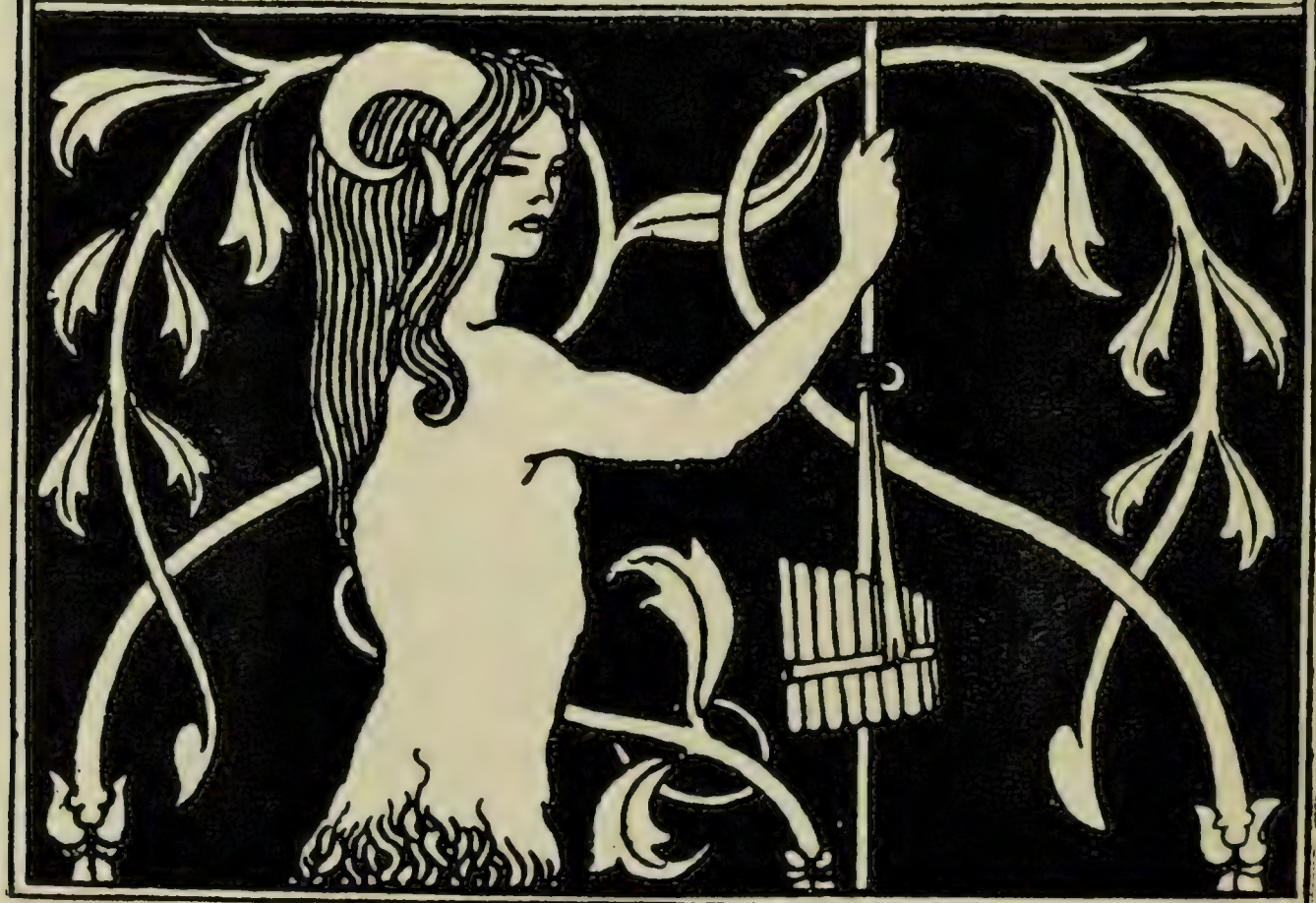
by Arthur Machen

AUTHOR OF 'THE CHRONICLE OF
CLEMENDY,' AND TRANSLATOR
OF 'THE HEPTAMERON' AND
'LE MOYEN DE PARVENIR'

Qui perfrumpit sepem, illum mordebit serpens

London: John Lane, Vigo St.

Boston: Roberts Bros., 1895



THE GREAT GOD PAN

‘Since Mr. Stevenson played with the crucibles of science in “Dr. Jekyll and Mr. Hyde” we have not encountered a more successful experiment of the sort.’—*Pall Mall Gazette*.

‘Nothing so appalling as these tales has been given to publicity within our remembrance; in which, nevertheless, such ghastly fictions as Poe’s “Telltale Heart,” Bulwer’s “The House and the Brain,” and Le Fanu’s “In a Glass Darkly” still are vividly present. The supernatural element is utilised with extraordinary power and effectiveness in both these blood-chilling masterpieces.’—*Daily Telegraph*.

‘Will arouse the sort of interest that was created by “Dr. Jekyll and Mr. Hyde.” The tales present a frankly impossible horror, which, nevertheless, kindles the imagination and excites a powerful curiosity. It is almost a book of genius, and we are not sure that the safeguarding adverb is not superfluous.’—*Birmingham Post*.

‘The coarser terrors of Edgar Allen Poe do not leave behind them the shudder that one feels at the shadowed devil-mysteries of “The Great God Pan.”’—*Liverpool Mercury*.

‘If any one labours under a burning desire to experience the sensation familiarly known as making one’s flesh creep, he can hardly do better than read “The Great God Pan.”’—*Speaker*.

‘For sheer gruesome horror Mr. Machen’s story, “The Great God Pan,” surpasses anything that has been published for a long time.’—*Scotsman*.

‘Nothing more striking or more skilful than this book has been produced in the way of what one may call Borderland fiction since Mr. Stevenson’s indefatigable Brownies gave the world “Dr. Jekyll and Mr. Hyde.”’—*Glasgow Herald*.

‘The author is an artist, and tells his tale with reticence and grace, hinting the demoniac secret at first obscurely, and only gradually permitting the reader to divine how near to us are the infernal powers, and how terribly they satiate their lusts and wreak their malice upon mankind. It is a work of something like genius, fascinating and fearsome.’—*Bradford Observer*.

‘A weird and powerful work. We do not think that since “Dr. Jekyll and Mr. Hyde” was issued we have come across a more thrilling analysis of human passion.’—*Whitehall Review*.



DISCORDS: BY
GEORGE EGERTON

LONDON: JOHN LANE, VIGO ST
BOSTON: ROBERTS BROS., 1895



DISCORDS

‘She has given, times without number, examples of her ripening power that astonish us. Her themes astound; her audacity is tremendous. In the many great passages an advance is proved that is little short of amazing.’—*Literary World*.

‘A series of undoubtedly clever stories, told with a poetic dreaminess which softens the rugged truths of which they treat. Mothers might benefit themselves and convey help to young girls who are about to be married by the perusal of its pages.’—*Liverpool Mercury*.

‘They are the work of an author of considerable power, not to say genius.’—*Scotsman*.

‘The book is true to human nature, for the author has genius, and, let us add, has heart. It is representative; it is, in the hackneyed phrase, a human document.’—*Speaker*.

‘It is another note in the great chorus of revolt . . . on the whole clearer, more eloquent, and braver than almost any I have yet heard.’—T. P. (‘Book of the Week’), *Weekly Sun*, December 30.

‘What an absorbing, wonderful book it is: How absolutely sincere, and how finely wrong! George Egerton may be what the indefatigable Mr. Zangwill calls a one-I’d person, but she is a literary artist of exceptional endowment—probably a genius.’—*Woman*.

‘She has many fine qualities. Her work throbs with temperament, and here and there we come upon touches that linger in the memory as of things felt and seen, not read of.’—*Daily News*.

‘Mrs. Grundy, to whom they would be salutary, will not be induced to read either “Keynotes” or “Discords.”’—*Westminster Gazette*.

‘With all her realism there is a refinement and a pathos and a brilliance of style that lift the book into a region altogether removed from the merely sensational or the merely repulsive. It is a book that one might read with a pencil in his hand, for it is studded with many fine, vivid passages.’—*Weekly Scotsman*.

‘The writer is a warm-blooded enthusiast, not a cold-blooded “scientist.” In the long run perhaps it will do some good.’—*National Observer*.

‘The power and passion which every reader felt in “Keynotes” are equally present in this new volume. But there is also in at least equal measure that artistic force and skill which went so far to overcome the repugnance which many felt to the painful dissection of feminine nature.’—*North British Daily Mail*.



PRINCE ZALESKI

BY M. P. SHIEL

Come now, and let us reason together.

ISAIAH

*Of the strange things that befell the
valiant Knight in the Sable Mountain;
and how he imitated the penance of
Beltenebros.*

CERVANTES

Ἄλλ' ἔστ' ἐκείνω πάντα λεκτὰ, πάντα
δὲ τολμητά ;

SOPHOCLES

LONDON : JOHN LANE, VIGO ST

BOSTON : ROBERTS BROS., 1895



PRINCE ZALESKI

‘Mr. M. P. Shiel has in this volume produced something which is always rare, and which is every year becoming a greater rarity—a work of literary invention characterised by substantial novelty. We have Poe’s analysis and Poe’s glamour, but they are no longer distinct; they are combined in a new synthesis which stamps a new imaginative impression. A finely wrought structure in which no single line impairs the symmetry and proportion. One of the most boldly-planned and strikingly-executed stories of its kind which has appeared for many a long day. We believe there is nothing in “Prince Zaleski” which that great inventor and masterly manipulator of the spoils of invention (Poe) would have disdained to father.’—*Daily Chronicle*.

‘The Prince was a Sherlock Holmes, with this difference: that while yielding nothing to Conan Doyle’s hero in mere intellectual agility, he had that imaginative insight which makes poets more frequently than detectives. Sherlock Holmes was a clever but essentially commonplace man. Prince Zaleski was a great man, simply. Enthralling . . . once begun they insist on being finished. Broadly and philosophically conceived, and put together with rare narrative skill, and feeling for effect.’—*Woman*.


‘He has imparted to the three tales in this volume something of that atmosphere of eerie fantasy which Poe knew how to conjure, proceeding by the analysis of a baffling intricacy of detail to an unforeseen conclusion. The themes and their treatment are alike highly imaginative.’—*Daily News*.

‘Manifestly written by one of Poe’s true disciples. His analytical skill is not that of the detective, even of so brilliant a detective as Mr. Sherlock Holmes. Probably his exploits will interest the public far less than did those of Mr. Doyle’s famous character; but the select few, who can appreciate delicate work, will delight in them exceedingly.’—*Speaker*.

‘Truth to tell we like our Sherlock better in his new dress. The book will please those who love a good old-fashioned riddle, and a good new-fangled answer.’—*National Observer*.

‘Has genuine literary merit, and possesses entrancing interest. A kind of Sherlock Holmes, though of a far more finished type than Mr. Conan Doyle’s famous creation. The remarkable ingenuity of Mr. Shiel—worthy of Edgar Allen Poe at his best—in tracing out the mystery surrounding the death of Lord Pharanx, the Stone of the Edmundsbury Monks, and the Society of Sparta, constitutes a veritable *tour de force*. We have nothing but praise for this extraordinarily clever and interesting volume.’—*Whitehall Review*.

‘The stories are something more than surprising—they have distinctly the faculty of creating a creepy feeling, and of making the reader feel genuinely uncomfortable.’—*Athenæum*.



THE WOMAN WHO DID

A HILL-TOP NOVEL

BY GRANT ALLEN

LONDON: JOHN LANE, VIGO ST

BOSTON: ROBERTS BROS., 1895



THE WOMAN WHO DID

‘Really impressive ; but unfortunately—or fortunately, as we think it—it is a strong and impressive plea for what Mr. Grant Allen regards as the effete, unintelligent, utterly wrong view of things.’—*Spectator*.

‘There is not a sensual thought or suggestion throughout the whole volume. Though I dislike and disbelieve in his gospel, I thoroughly respect Mr. Grant Allen for having stated it so honourably and so bravely.’—*Academy*.

‘Even its bitterest enemies must surely feel some thrill of admiration for its courage. It is, once more, one philosopher against the world. Not in our day, perhaps, can it be decided which is right, Mr. Grant Allen, or the world. Perhaps our children’s children will some day be canonising Mr. Grant Allen for the very book for which to-day he stands a much greater chance of being stoned, and happy lovers of the new era bless the name of the man who, almost single-handed, fought the battle of Free Love. Time alone can say. . . . None but the most foolish or malignant reader of “The Woman Who Did” can fail to recognise the noble purpose which animates its pages. . . . Label it as one will, it remains a clever, stimulating book. A real enthusiasm for humanity blazes through every page of this, in many ways, remarkable and significant little book.’—*Sketch*.

‘Mr. Grant Allen has undoubtedly produced an epoch-making book, and one which will be a living voice when most of the novels of this generation have passed away into silence. It is epoch-making in the sense that “Uncle Tom’s Cabin” was ;—the literary merits of that work were by no means great, but yet it rang like a tocsin through the land, arousing mankind to a sense of the slavery under which a large portion of humanity suffered.’—*Humanitarian*.

‘His sincerity is undeniable. And in the mouth of Herminia are some very noble and eloquent passages upon the wrongs of our marriage system.’—*Pall Mall Gazette*.

‘A remarkable and powerful story. It increases our respect for Mr. Allen’s ability, nor do we feel inclined to join in throwing stones at him as a perverter of our morals and our social institutions. However widely we may differ from Mr. Allen’s views on many important questions, we are bound to recognise his sincerity, and to respect him accordingly.’—*Speaker*.

‘An artist in words and a writer of deep feeling has lavished his best powers in the production of “The Woman Who Did.” The story is charmingly told. Delineated with a delicacy and strength of touch that cannot but delight the most fastidious reader. Mr. Grant Allen draws a picture of a sweet and pure and beautiful woman. The book is very beautiful and very sad.’—*Liverpool Mercury*.



WOMEN'S TRAGEDIES

BY H. D. LOWRY

LONDON : JOHN LANE, VIGO ST

BOSTON : ROBERTS BROS., 1895



WOMEN'S TRAGEDIES

'Written in a clear unaffected style, and with the restraint in handling delicate subjects that marks the true artist.'—*Athenæum*.

'Of that best and finest kind of imaginative realism which presents not only the object, but its surrounding atmosphere, there have of late been few more arresting and impressive examples than these tales of lowly Cornish life.'—*Academy*.

'He is the master of a style singularly strenuous and sensitive. What he sees he can express with marvellous vividness. There is nothing more terrible and perfect of its kind than his story, "The Man in the Room." It is magnificently done, powerfully imagined, and convincingly presented.'—*Black and White*.

'Mr. Lowry's "Women's Tragedies" are the most striking thumb-nail sketches since Mr. Quiller Couch idly ceased to write his wonderful "Noughts and Crosses."'"—*Star*.

'A wide and critical section of the reading public will be ready to welcome "Women's Tragedies." The author has not a little of the ancient mariner's power. He creates a situation which holds the reader mentally spellbound, and leaves an impression not readily effaced . . . sombre, even eerie, they prove, and yet strong with the author's power to fascinate.'—*Dundee Advertiser*.

'He is a master of a simple, forcible style; he has a deep insight into human nature, a strong and active imagination; and, above all, he has that indescribable knack of making interesting the commonplace things of existence. This collection of stories will be read with genuine pleasure, and will do much to advance the reputation of the author.'—*Weekly Scotsman*.

'In Mr. Lowry's latest book we have some healthy studies of human nature, stories which are full of strong, deep, and simple emotion. This is the fiction, simple and human, real and beautiful, which rebukes at one and the same time the sentimentality of English art and the unhealthiness of French.'—*Western Daily Mercury*.

'It is a profoundly interesting and powerful volume.'—*Whitehall Review*.

'"The Man in the Room" is certainly the strongest. There is a subtle and complete knowledge of the woman of the tragedy, an insight and mastery which is never paraded, but is governed, restrained, and used. The author is an artist well understanding the use of a touch of the grotesque for the heightening of the tragedy.'—*Realm*.



GREY ROSES

BY HENRY HARLAND

LONDON: JOHN LANE, VIGO ST

BOSTON: ROBERTS BROS., 1895



GREY ROSES

‘Exceedingly pleasant to read. You close the book with a feeling that you have met a host of charming people. “Castles near Spain” comes near to being a perfect thing of its kind.’—*Pall Mall Gazette*.

‘They are charming stories, simple, full of freshness, with a good deal of delicate wit, both in the imagining and in the telling. The last story of the book, in spite of improbabilities quite tremendous, is a delightful story. He has realised better than any one else the specialised character of the short story and how it should be written.’—*Daily Chronicle*.

‘Really delightful. “Castles near Spain” is as near perfection as it could well be.’—*Spectator*.

‘“Castles near Spain” as a fantastic love episode is simply inimitable, and “Mercedes” is instinct with a pretty humour and child-like tenderness that render it peculiarly—nay, uniquely—fascinating. “Grey Roses” are entitled to rank among the choicest flowers of the realms of romance.’—*Daily Telegraph*.

‘Never before has the strange, we might almost say the weird, fascination of the Bohemianism of the Latin Quarter been so well depicted.’—*Whitehall Review*.

‘“Castles near Spain” is an altogether charming and admirable bit of romance.’—*Glasgow Herald*.

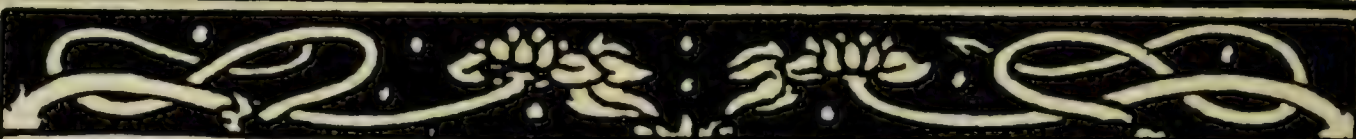
‘We envy Mr. Harland his beautiful story, “A Bohemian Girl.”’—*Literary World*.

‘Mr. Harland is capital company. He is always entertaining.’—*New Budget*.

‘They are gay and pathetic, and touched with the fantasy that gives to romance its finest flavour. Each has a quaintness and a grace of its own.’—*Daily News*.

‘“Castles near Spain” is a lovely idyll, in which young passion and a quaint humour are blended into a rare harmony.’—*Star*.

‘This book has all the charm, *verve*, and colour of a volume of French stories.’—*St. James’s Budget*.



At the First Corner

AND OTHER STORIES BY

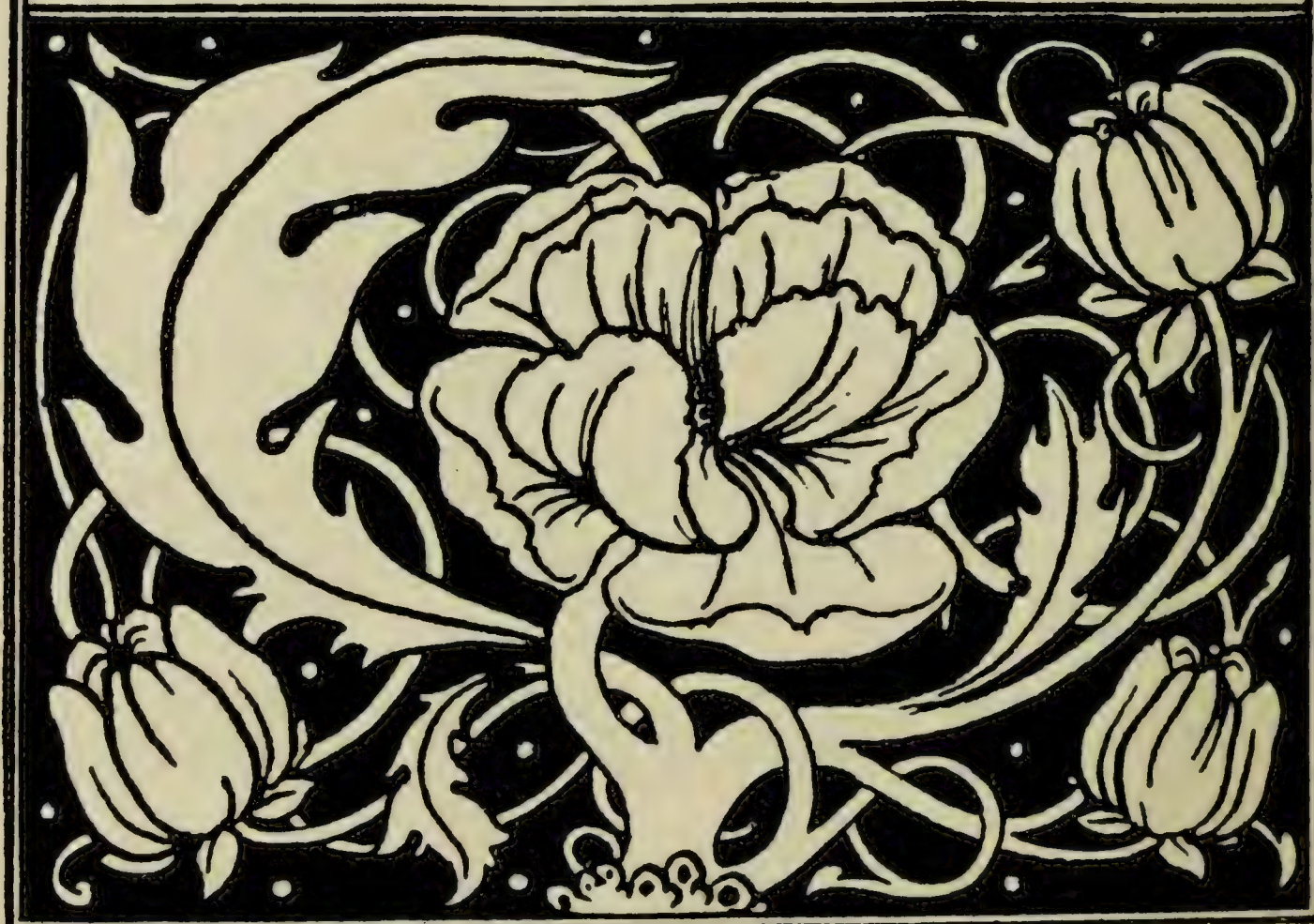
H. B. Marriott Watson

AUTHOR OF

'DIOGENES OF LONDON'

London : John Lane, Vigo St.

Boston : Roberts Bros., 1895



AT THE FIRST CORNER

‘We willingly bear witness to Mr. Watson’s brilliance, versatility, and literary power. “An Ordeal of Three” is a fancy that is full of beauty and delicate charm. When, again, Mr. Watson deals with the merely sordid and real side of East-end London he justifies his choice by a certain convincing realism which is never dull, and which is always inevitably true.’—*Pall Mall Gazette*.

‘A collection of nine stories admirably told by a master who has been much copied but never equalled. Mr. Marriott Watson has all the qualities of strength, imagination, and style, combined with a very complete sense of proportion.’—*Vanity Fair*.

‘Mr. Marriott Watson can write, and in these new stories he shows, more manifestly than in any previous work, his capacity for dramatic realisation. “An Ordeal of Three” has not only strength but charm.’—*Daily Chronicle*.

‘Admirably conceived and brilliantly finished; the book will be read.’—*Saturday Review*.

‘Knowledge of life, literary cleverness, charm, and, above all, style, are present all through. One cannot dip into his volume without being taken captive and reading every story.’—*Realm*.

‘Remarkable for diversity of subject and distinction of style. Every page of this charming volume is original.’—*Black and White*.

‘Mr. Watson can tell a story in a terse, vigorous, and thrilling manner.’—*Westminster Gazette*.

‘Contains the best work he has yet done. Uncommonly well written.’—*Sketch*.

‘There is undeniable power in the volume of stories, “At the First Corner,” and there is something very like the fire of genius behind this power. The style is terse, vivid, and imaginative.’—*Guardian*.

‘Exceedingly well written. There is no denying Mr. Marriott Watson’s strength and delicacy of style.’—*Queen*.

‘There is an impressive “grip” in Mr. Watson’s narrative from which the reader cannot easily escape.’—*Whitehall Review*.



MONOCHROMES

BY ELLA D'ARCY

LONDON: JOHN LANE, VIGO ST.

BOSTON: ROBERTS BROS., 1895



MONOCHROMES

‘If Miss D’Arcy can maintain this level, her future is secure. She has produced one story which comes near to being a masterpiece.’—*Daily Chronicle*.

‘The cleverest volume of short stories that the year has given us.’—Mr. ZANGWILL in the *Pall Mall Magazine*.

‘We doubt if any other living woman-writer could have written quite so well.’—*Saturday Review*.

‘It is rare indeed to meet, in English, with a number of short stories of such distinction from an English pen.’—*Graphic*.

‘She expresses herself with remarkable force and point, whilst her polished refinement of style gives literary value to these clever sketches. “Monochromes” is distinctly clever, and so well written as to give us strong hopes of its author’s future.’—*Speaker*.

‘Her stories are distinctive and individual. She possesses the power of clearly suggesting the atmosphere created by her characters, and has nothing to unlearn in the matter of style.’—*St James’s Budget*.

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‘They are word-pictures of no little power, displaying an admirable technique in their design, treatment of light and shade, and artistic finish.’—*Daily Telegraph*.

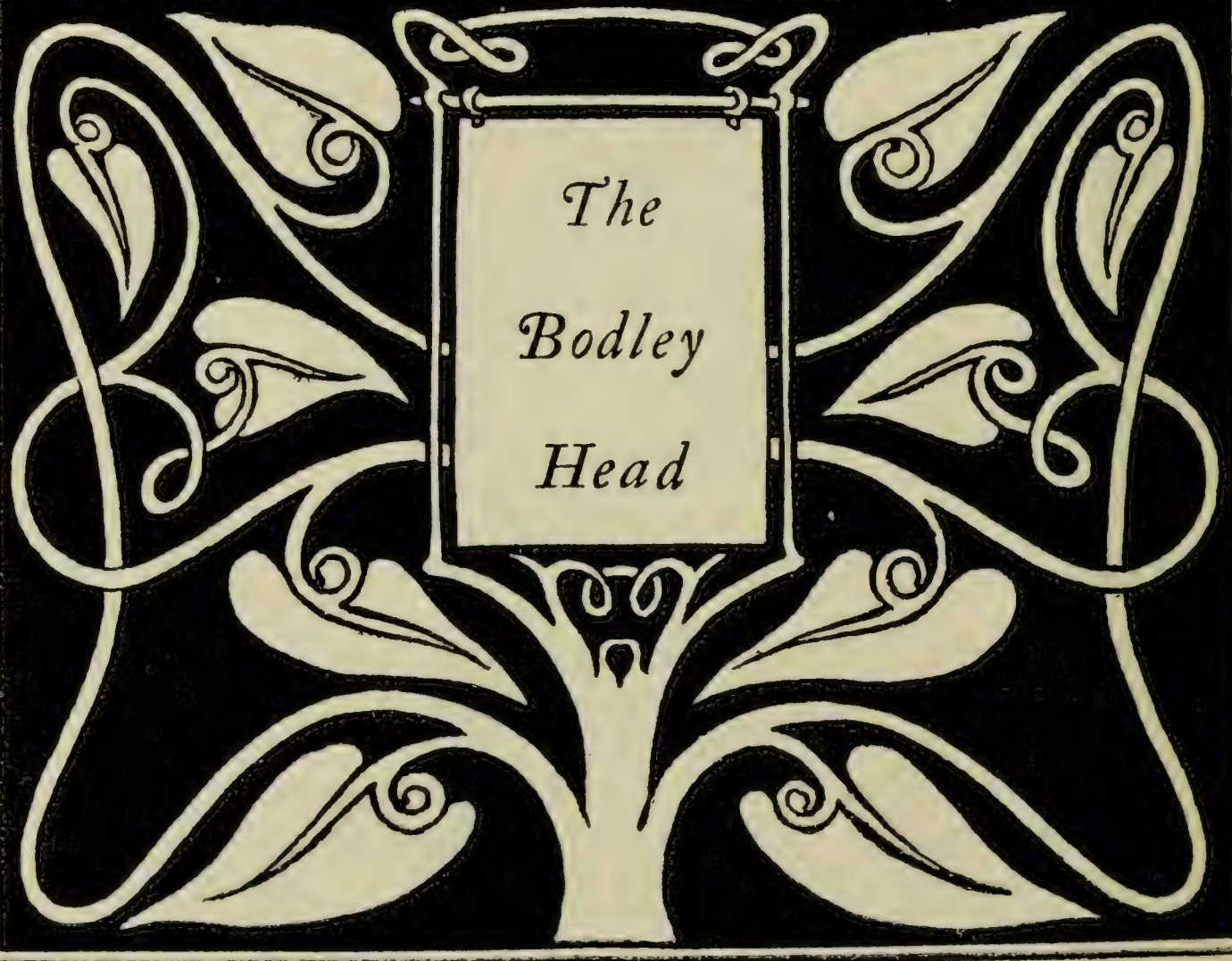


AT THE
RELTON ARMS

BY EVELYN SHARP

LONDON: JOHN LANE, VIGO ST.

BOSTON: ROBERTS BROS. 1895



*The
Bodley
Head*

AT THE RELTON ARMS

‘Miss Evelyn Sharp is to be congratulated on having, through the mouth of one of her characters, said one of the wisest words yet spoken on what is rather absurdly called “The Marriage Question” (page 132). It is an interesting and well-written story, with some smart characterisation and quite a sufficiency of humour.’—*Daily Chronicle*.

‘A delightful story. The most genuine piece of humour in a book that is nowhere devoid of it, is that scene in the inn parlour where Digby finds himself engaged to two young women within five minutes; while the two brief colloquies of the landlady and her cronies make one suspect that the author could produce an admirable study of village humour.’—*Athenæum*.

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‘The dialogue is happy for the most part, and though there is nothing very profound in the characterisation, it is vivid and distinct.’—*National Observer*.

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‘There is a good deal of cleverness in “At the Relton Arms.”’—*Manchester Guardian*.

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‘Cleverly and smartly written.’—*Weekly Scotsman*.

‘A bright story. Miss Sharp has the happy art of sketching-in her men and women with the atmosphere that belongs to them. Nothing is lost in the process of transferring them into black and white.’—*Yorkshire Herald*.



THE GIRL
FROM THE FARM

BY GERTRUDE DIX

LONDON: JOHN LANE, VIGO ST.

BOSTON: ROBERTS BROS., 1896



THE GIRL FROM THE FARM

Miss Dix has a pleasant and graceful style. The dean is well and sympathetically portrayed, and some of the scenes between him and Katherine bear the stamp of truth.'—*Daily Chronicle*.

'The novel is exceptionally well written, the characters are admirably drawn; there is a vividness, too, about several of the descriptions and scenes which is a great deal more than mere patient realism.'—*Glasgow Herald*.

'A decidedly clever little book.'—*Saturday Review*.

'The work of a writer with real gifts for fiction, gifts of characterisation and story-telling.'—*Star*.

'The story is cleverly constructed and well written.'—*Weekly Scotsman*.

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'A powerful piece of writing. The dean and his daughter are drawn in masterly fashion.'—*Whitehall Review*.

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'A singularly bright and clever story. Miss Dix has brightness and vigour of narration, her figures live and act with individuality as well as naturalness.'—*Manchester Guardian*.

'There is much to like in the book, especially in the descriptive passages, which are beautifully written.'—*Liverpool Mercury*.

'Her descriptions are excellent, and she has the enviable faculty of being able to place a vivid scene before her readers in the fewest possible words.'—*Lady's Pictorial*.

'A clever story, written with considerable dramatic power.'—*Publisher's Circular*.

'The Girl from the Farm who gives her name to the book is a tender and pathetic figure.'—*Standard*.

'The unredeemed gloom and misery and hopelessness of the close are almost too appalling: but the deep pure feeling and passion of the book, and its intense humanity are a compensation.'—*Birmingham Post*.

The Mirror of Music

BY STANLEY V. MAKOWER

LONDON: JOHN LANE, VIGO ST.

BOSTON: ROBERTS BROS., 1895



THE MIRROR OF MUSIC

‘It is a new thing in literature. There is a magnificent breadth, a simple directness, about the conception of this diary, and the leading idea is worked out with a resourceful ingenuity, a piercing insight, and an unerring taste which betray the hand of someone very like a master.’—*Woman*.

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‘Has the unquestionable merit of novelty of conception.’—*Daily Telegraph*.

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‘This truly marvellous book.’—*Liverpool Mercury*.

‘There have been few more striking revelations of the psychology of the musical temperament, and the writing is full of subtle beauty.’—*Star*.

‘As original in conception as it is admirable in execution. Narrated with a weird power that holds the reader breathless and almost horrified. Mr. Makower has certainly produced a remarkable work.’—*Whitehall Review*.

‘It is not too much to say that the language is beautiful, and that the study of a mind proceeding by stages from eccentricity to raving lunacy is most cleverly imagined.’—*St. James’s Gazette*.

‘It is a very striking study of the phenomena of mental disease: and its power is enhanced by the fact that the sufferer is left to tell her own tale.’—*Speaker*.

‘There is a weird power in the study of insanity, of which the book consists, and the gradual transition from a state of high wrought excitement, to one of absolute mania, is painted with remarkable skill.’—*Morning Post*.



Yellow and White

BY

W. Carlton Dawe

London : John Lane, Vigo St.

Boston : Roberts Bros., 1895



YELLOW AND WHITE

‘Stirring and admirably written stories. In “Fan-Tan” a superb word-picture is painted of the Chinese national game, and of the gambling hells in which it is continuously played. The stories abound in dramatic situations and palpitate with dramatic interest.’—*Daily Telegraph*.

‘Are well written, and have about them a flavour of the shiny East, which would seem to show that they are the work of “one who knows” what he is talking about.’—*Daily Chronicle*.

‘This thoroughly entertaining volume. Rich in local colour, and presented with considerable literary skill in a peculiarly vivid and impressive manner.’—*Observer*.

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‘Always interesting, and told with considerable skill and dramatic power.’—*Manchester Guardian*.

‘A remarkable collection of short stories.’—*Sun*.

‘Mr. Dawe had good material, and he has made admirable use of it. Duncan Macpherson—we say it without hesitation—would have delighted the heart of the late Mr. R. L. Stevenson.’—*Realm*.

‘Of a truly fascinating order. At every point interest is sustained either by beauty of scene, the originality or strength of incident, or the unique attractiveness of the personality portrayed.’—*Dundee Advertiser*.

‘A volume of short stories, of quite remarkable cleverness.’—*Weekly Sun*.

‘Of the fascination of his unfamiliar heroines he makes us quite convinced, and the more readily because of the tragically dangerous atmosphere into which they step when they fall under the charm of some blue-eyed European wanderer.’—*Sketch*.

‘A remarkable collection of short stories.’—*Speaker*.



THE
Mountain Lovers

BY FIONA MACLEOD

LONDON: JOHN LANE, VIGO ST.

BOSTON: ROBERTS BROS., 1895



THE MOUNTAIN LOVERS

‘It is impossible to read her and not to feel that some magic in her touch has made the sun seem brighter, the grass greener, the world more wonderful.’—Mr. GEORGE COTTERELL in *The Academy*.

‘We eagerly devour page after page; we are taken captive by the speed and poetry of the book.’—*Literary World*.

‘Primitive instincts and passions, primitive superstitions and faiths, are depicted with a passionate sympathy that acts upon us as an irresistible charm.’—*National Observer*.

‘From Nial the Soulless, with his hopeless quest and wild songs and incantations, to sweet Sorcha, who dies of the dream in her eyes, these mountain folk have charm to set one musing. The book is altogether fascinating.’—*Saturday Review*.

‘The sadness of Fiona Macleod’s “Mountain Lovers” is well redeemed by the art with which the short and simple story is told.’—*St. James’s Gazette*.

‘A novel of great strength and beauty.’—*Christian World*.

‘Comes like a breath of the sea and the hills. Oona must rank among the most fascinating children of literature.’—*Daily News*.

‘It is as sad, as sweet, as the Hebridean skies themselves, but with that soothing sadness of Nature which is so blessed a relief after a prolonged dose of the misery of “mean streets.”’—Mr. H. D. TRAILL in *The Graphic*.

‘She seems to employ every beautiful word in the English language with instinctive grace and sense of fitness.’—*Westminster Gazette*.

‘There is a kind of tragic sweetness in the loves and sorrows of these simple folk, and over all is an atmosphere of tradition which takes the imagination captive.’—*Album*.

‘The exquisite and delicious idyll with which Miss Macleod has now enriched our contemporary literature. A beautiful and pathetic tale of young love, instinct with grace and lull of tender charm.’—*Glasgow Herald*.

‘When we say that “The Mountain Lovers” is a beautiful book, we use no indeterminate epithet of lazy eulogy, but the only epithet which really defines the peculiar quality of its wonderful charm.’—*New Age*.



THE WOMAN WHO DIDN'T
BY VICTORIA CROSSE

LONDON: JOHN LANE, VIGO ST

BOSTON: ROBERTS BROS., 1895



THE WOMAN WHO DIDN'T

'No one who recollects "Theodora" will need to be told with what acute perception the author reveals the hidden springs of human conduct. In her the feminine gift of intuition seems to be developed with almost uncanny strength, and what she sees she has the power of flashing upon her readers with wonderful vividness and felicity of phrase. Readers will find within its pages a strong and subtle study of feminine nature, biting irony, restrained passion, and a style that is both forcible and polished.'—*Speaker*.

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The Three Impostors or The Transmutations

by Arthur Machen

TRANSLATOR OF 'L'HEPTAMERON' AND
'LE MOYEN DE PARVENIR'; AUTHOR
OF 'THE CHRONICLE OF CLEMENDY'
AND 'THE GREAT GOD PAN'

London: John Lane, Vigo St.

Boston: Roberts Bros., 1895



THE THREE IMPOSTORS

‘With this new volume Mr. Machen boldly challenges comparison with Mr. Stevenson’s “Dynamiters.” We enjoy his humour and marvel at his ingenuity.’—*Daily Chronicle*.

‘We confess to having read the volume with entrancing interest. It has power, it has grip, it holds the reader ; and if it leaves him in a decidedly creepy condition, it likewise leaves him asking, like *Oliver Twist*, for more.’—*Whitehall Review*.

‘These different tales are ingeniously strung together, and lead up to a fearful climax. The idea is gracefully and artistically worked out. Those who enjoy a thrill of horror will find much entertainment in these weird and uncanny stories.’—*Scotsman*.

‘Remarkably well done and remarkably thrilling. Mr. Machen has constructed a book full of trepidations and unnamed terrors. It is not Stevenson, of course, but it is a prodigiously clever counterfeit.’—*Woman*.

‘Exceedingly clever, quite absorbing in its interest, and grim with the most uncanny of developments. Conceived with extreme ingenuity, and described with a faculty for the horrible which is no less fascinating than it is repellant.’—*Sun*.

‘A striking, clever, gruesome book. The result is capital.’—*Academy*.

‘It is brimful of cleverness, so that nobody need be afraid lest, in taking it up, he will regret the hour or two spent in perusing it. Nobody who takes up this book need expect to meet with anything that is at all matter-of-fact and of everyday occurrence ; and we pardon the improbabilities of plot because of the skill and power of the narrator.’—*Daily Telegraph*.

‘We heartily recommend this clever book. In style it is excellent ; and must inevitably remind the reader of Robert Louis Stevenson.’—*National Observer*.

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‘Nothing more uncanny than this tale of devilish malice and monstrous intrigue was ever imagined. It is distinctly thrilling, and exercises over the reader that fascination which belongs to this class of fiction.’—*Speaker*.

THE
BRITISH BARBARIANS
A HILL-TOP NOVEL
BY GRANT ALLEN

LONDON: JOHN LANE, VIGO STREET

NEW YORK: G. P. PUTNAM'S SONS, 1895



THE BRITISH BARBARIANS

‘Mr. Allen takes occasion to say a good many things that require saying, and suggests a good many reforms that would, if adopted, bring our present legal code more into harmony with modern humanity and the exigencies of its development.’—*Saturday Review*.

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‘All will acknowledge the skill and cleverness of the writing. Honest convictions, honestly stated, always merit attention, especially when they are presented in so clever and skilful a dress.’—*Western Morning News*.

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‘As funny a book as I have come across lately.’—Mr. BARRY PAIN in *Black and White*.



NOBODY'S FAULT
BY NETTA SYRETT

LONDON : JOHN LANE, VIGO ST
BOSTON : ROBERTS BROS., 1896



NOBODY'S FAULT

'An extremely careful and clever study . . . a deeply interesting story.'—*Daily Chronicle*.

'The latest volume of the Keynotes Series is one of the pleasantest of the lot. The 'modern' ideas of all the characters are the ideas which reasonable people are beginning to hold, and they are propounded not in a scheme, but in the level conversational lines in which reasonable people would speak them.'—*Pall Mall Gazette*.

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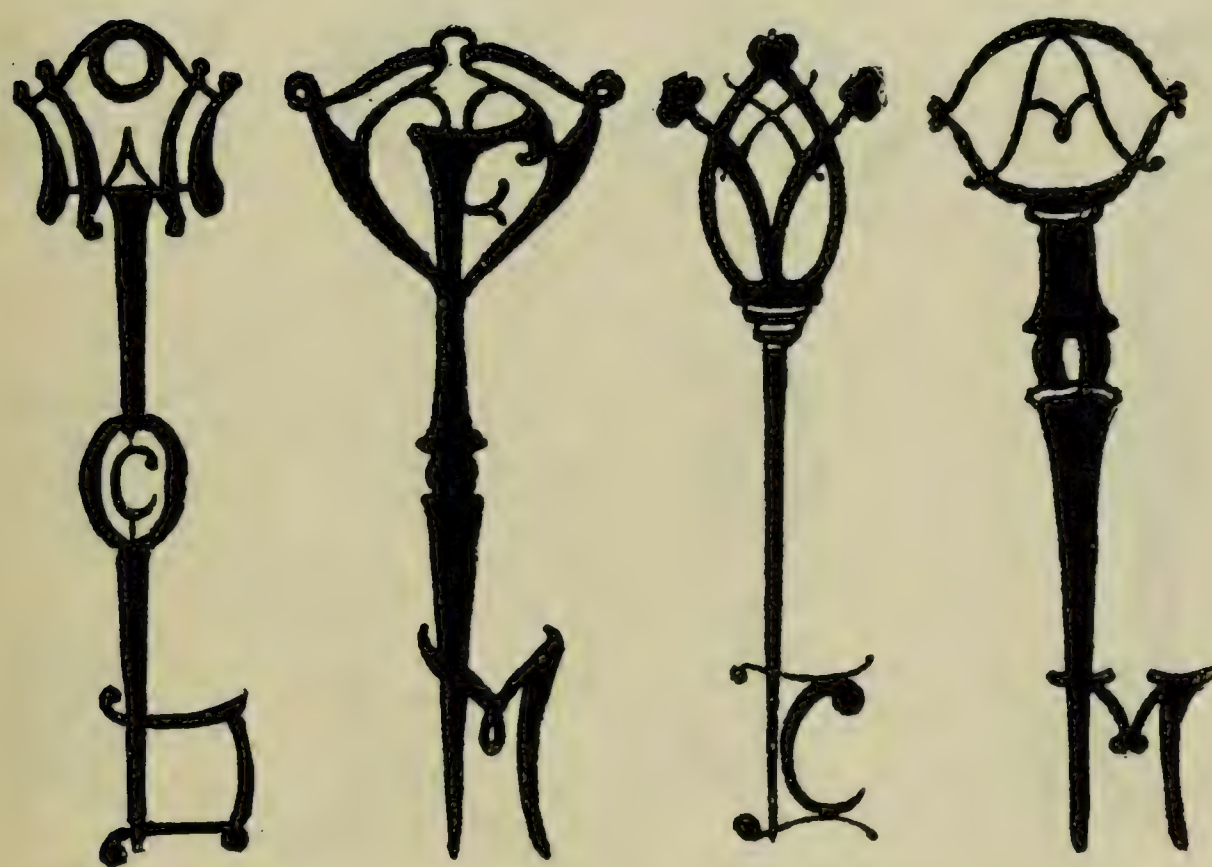
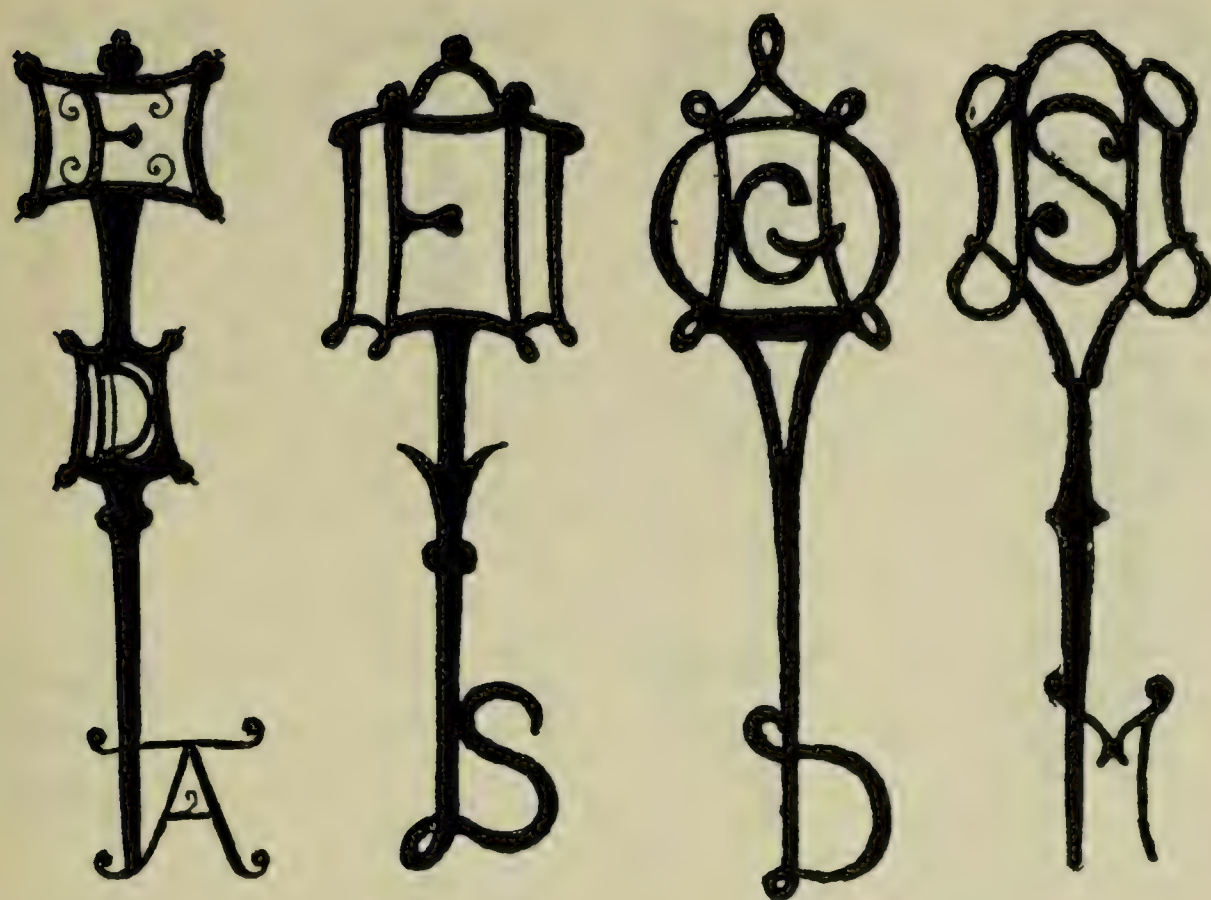
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